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ABSTRACT

Second in a series of booklets designed to assist Year 6 teachers with planning instruction to meet objectives of the National Literacy Strategy, this booklet reproduces the medium-term planning for the Autumn and Spring Terms 2001-2002 and contains detailed planning for a further Autumn Term unit (report Writing) and two for the Spring Term (Poetry and Argument). The introduction offers background and context, Year 6 termly planning, short-term planning, and target statements for reading and for writing. Each unit (report writing, poetry, and argument) offers framework objectives, unit plans, detailed lessons and transcripts of one or more days. Resources are offered for the report writing and argument units. (RS)

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ED 472 080

The National **Literacy** Strategy

Year 6
Planning Exemplification 2

Guidance

Curriculum & Standards

Year 6 Teachers

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Raising Standards
Standards and Effectiveness Unit

department for education and skills
creating opportunity, releasing potential, achieving excellence

Excellence in schools

CS 511 745

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Background and context

This is the second in a series of booklets designed to assist Year 6 teachers (particularly supply teachers and those new to the year group) with planning. The first booklet, *Year 6 Planning Exemplification* (DfES 0729/2001), outlined the basic principles underpinning medium-term planning in literacy and showed how this could be exemplified for the year 2001–2. The booklet also contained detailed planning for two units on narrative writing in the Autumn Term.

This booklet reproduces the medium-term planning for the Autumn and Spring Terms 2001–2 and contains detailed planning for a further Autumn Term unit (Report writing) and two for the Spring Term (Poetry and Argument). Material for the remainder of the year will be available in February 2002.

Year 6 Termly planning

Year 6 Term 1 – Autumn Term 2001

Notes

- Units 2 and 5 on narrative writing could be placed together in a five-week block.
- Units 4, 6 and 7 link to other areas of the curriculum.

Unit	Wks	Objectives	Text	Outcome
1 Poetry	2	Text: 3, 4, 5, 10 Sentence: 1 Word: 1-3, 7	Work of two poets	2 poems 1 presentation
2 Narrative writing	2	Text: 7 Sentence: 1, 5 Word: 1-4	Class novel and extracts	1 narrative
3 Media / plays	2	Text: 1, 2, 6, 9 Sentence: 6 Word: 1-3, 9	Class novel and video version	1 narrative 1 scene
4 Journalistic	2	Text: 8, 12, 15, 16, 18 Sentence: 1, 4 Word: 6, 8	Curriculum subject / current events	Newspaper articles
5 Narrative writing	3	Text: 7 Sentence: 1, 4, 5 Word: 1-3, 6	Class novel and extracts	2 narratives
6 Biography / autobiography	2	Text: 3, 4, 5, 11, 14 Sentence: 5 Word: 1-3, 10	Biography / autobiography	Biographical / autobiographical writing
7 Reports	2	Text: 13, 17 Sentence: 2, 3 Word: 1-4	Curriculum subject	Report

Year 6 Term 2 – Spring Term 2002

Notes

- Units 2 and 4 on narrative writing could be placed together in a five-week block.
- Units 3 and 5 link to other areas of the curriculum.
- As this is such a short term, objectives in brackets could be moved to the Summer Term.

Unit	Wks	Objectives	Text	Outcome
1 Poetry	1	Text: 3, 4, 5, 6, 9	Range of forms	Interpretation of poems
2 Narrative writing	2	Text: 1, (7), 11, (13) Sentence: 3 Word: 1, 2, 3, 6	Class novel and extracts	1 narrative
3 Argument	2	Text: 15, 16, 18, 19 Sentence: 5 Word: 8	Balanced reports	Debate 1 persuasive and 1 discursive text
4 Narrative writing	3	Text: 2, 8, 9, 10, (12), 14 Sentence: 3 Word: 1-3, 7	Class novel and extracts	2 narratives
5 Formal	2	Text: 17, 20 Sentence: 1, 2, 4 Word: 4, 5	Examples of 'formal' writing and presentation	1 'official' document

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Short-term planning

The purpose of these lesson plan examples is to reduce the burden of planning for teachers while leaving them the flexibility to:

- teach texts of their choice;
- integrate literacy into the rest of the curriculum and vice versa.

These Year 6 unit and lesson plans:

- represent teaching and learning on the basis of two over-arching concepts: analysis and application. Analysis involves the reading and investigation of texts at all levels (text, sentence and word) and the derivation from these texts of the principles of effective writing. This takes place in both shared reading and independent time. Application, which takes place in shared writing and independent time, puts these principles into practice and includes teacher demonstration, 'teacher as scribe', supported composition and independent writing (paired or individual);
- provide the detail for a two-day cycle of teaching so that teachers can continue the unit using the two-day model;
- employ a particularly fast pace of learning because the content of most Year 6 objectives has been met in earlier years;
- place a high value on interactivity between the children and the teacher and amongst the children. Speaking and listening is the medium through which much of the learning is expected to take place;
- provide the basis for in-depth teaching which stimulates children's interest in reading and writing;
- expect all the children (apart from the guided group) to be engaged in the same reading, writing or discussion activity (though possibly differentiated by text or outcome) during independent time. It is not appropriate for children to be using worksheets;
- place as much importance on guided reading and writing in Year 6 as in other years. However, where test practice takes place in independent time, it is expected that there will be no guided reading and writing group;
- provide opportunities for investigating spelling conventions in the literacy hour and applying word level knowledge and skill in reading and writing. However, focused spelling, like mental mathematics, needs concentrated, daily attention so that writing words correctly, with a fluent hand, becomes automatic and children's cognitive capacity is released to attend to the content and form of their writing. Ten minutes every day can be spent on sharpening up children's spelling knowledge (Year 6, Terms 1, 2 and 3, objectives W2 and W3);
- include all elements of the literacy hour in each lesson but sometimes adjust the timings in order to teach the objectives most effectively;
- assume that children will be reading and writing at other times of the day, in addition to the literacy hour, including at home;
- assume that the teacher will be reading a novel (or other texts) to the class on a regular basis outside the literacy hour throughout each term;
- give some opportunity for test practice.

Although detailed, these exemplar lesson plans cannot indicate the specific needs of every child. For instance, those with sensory impairment might need support to access text, as might those who are learning English as an additional language. (See NLS files: 'Supporting pupils with special educational needs in the Literacy Hour' Module 3, Handouts 14 and 16, and 'Supporting pupils learning English as an additional language'.)

The plans can be adapted for use in mixed-age classes.

Target statements for reading

Year 6 as for Year 5 and:

Word recognition and phonic knowledge	• Use knowledge of word derivations and word formation, e.g. *prefixes, acronyms* and *letter omission*, to construct the meaning of words in context.	WORD
Grammatical knowledge	• Apply grammatical knowledge when re-reading complex sentences with appropriate phrasing and intonation. • Read fluently, understanding and using more sophisticated punctuation marks, e.g. *colon, semi-colon, parenthetic commas, dashes, brackets.* • Understand the use of connectives as signposts to indicate a change of tone, voice or opinion and apply this to maintain understanding when reading specific types of text.	SENTENCE
Use of context	• Identify the correct language conventions and features of different text types to sustain understanding when reading extended texts or from a range of sources.	
Knowing how texts work	• Identify and describe the styles of individual writers and poets. • Use secure understanding of the language features and structures of the full range of non-fiction text types to support understanding when reading.	
Interpretation and response	• Distinguish between implicit and explicit points of view. • Comment on the success of texts and writers in evoking particular responses in the reader.	TEXT
Literary texts	• Analyse how messages, moods, feelings and attitudes are conveyed in poetry and prose using *inference* and *deduction* and making reference to the text. • Comment critically on the overall impact of poetry or prose with reference to a range of features, e.g. *use of language, development of themes.*	
Non-fiction	• Secure the skills of *skimming, scanning* and *efficient reading* so that research is fast and effective. • Appraise a text quickly and effectively.	
Attitude	• Declare and justify personal preferences for writers and types of text. • Decide on the quality/usefulness of a text by skim reading to gain an overall impression using bibliographic knowledge. • Articulate personal responses to literature, identifying how and why the text affects the reader.	

Target statements for writing

Year 6 as for Year 5 and:

Spelling	Use independent spelling strategies, including: • building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings; • applying knowledge of spelling rules and exceptions; • building words from other known words, and from awareness of the meaning or derivation of words; • using dictionaries and IT spell-checks; • using visual skills, e.g. recognising common letter strings and checking critical features.	WORD
Style: language effects	• Use well-chosen phrases such as adverbials, adventurous and precise vocabulary and other techniques such as sentence variation or figurative language, to contribute to the effectiveness of writing.	SENTENCE
Style: sentence construction	• Secure control of complex sentences, understanding how clauses can be manipulated to achieve different effects. • Write sentences in an appropriate and effective style, in relation to text type, audience and purpose. • Use conditional sentences and the passive voice.	
Punctuation	• Demarcate most sentences correctly with Year 5 range of punctuation marks. • Secure the use of the *comma* to demarcate grammatical boundaries and to separate elements of a sentence, such as short phrases, clauses or items in a list. • Begin to make use of other punctuation marks such as the *semi-colon*.	
Purpose and organisation	• Use pronouns and tenses accurately to establish textual cohesion and to avoid ambiguity. • Use a range of connecting words and phrases appropriately in different text types. • Write with appropriate pace. • In narrative, create characters with some significant interaction between them, through direct or reported speech, building characterisation through action, description, and characters' responses. • In non-fiction structures, write appropriately, including relevant introduction and clear presentation of information or points which lead to a well-drawn conclusion, often relating the subject to the reader. • Use paragraphs to distinguish the structure of different texts. • Relate events logically so that writing is coherent and provides good coverage of the main topic. • Use the range of different types of connectives to write coherently. • Keep writing lively, to interest, inform or persuade the reader through, for example, the ways in which characters or events are developed and commented upon or by providing persuasive reasons with examples.	TEXT
Process	• Plan quickly and effectively, including the conclusion. • Polish own poetry for performance. • Use IT to plan, revise and edit writing for publication. • Discuss and select appropriate style and form to suit specific purpose and audience, drawing on knowledge of different texts.	

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Framework objectives

Text

13. to secure understanding of the features of non-chronological reports:
    - introductions to orientate reader;
    - use of generalisations to categorise;
    - language to describe and differentiate;
    - impersonal language;
    - mostly present tense;
17. to write non-chronological reports linked to other subjects;

Sentence

2. to revise earlier work on verbs and to understand the terms *active* and *passive*; being able to transform a sentence from active to passive, and vice versa;
3. to note and discuss how changes from active to passive affect the word order and sense of a sentence;

Word

1. to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs); to learn to spell them;
2. to use known spellings as a basis for spelling other words with similar patterns or related meanings;
3. to use independent spelling strategies, including:
    - building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings;
    - applying knowledge of spelling rules and exceptions;
    - building words from other known words, and from awareness of the meaning or derivations of words;
    - using dictionaries and IT spell-checks;
    - using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length, etc.);
4. to revise and extend work on spelling patterns for unstressed vowels in polysyllabic words from Year 5 Term 3;

Outcomes

Two written reports and reading and writing test practice paper

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Intensive two-week plan for Year 6 Term 1 Unit 7: Report

	Shared text and sentence level	Guided	Independent work	Plenary
Analyse Monday	• Unit 45 from *Grammar for Writing*. • Shared reading: read and discuss content of report text (e.g. Sample Text A); analyse and annotate for organisation of content and create report skeleton-frame.	Reading	In pairs, analyse and annotate other report texts (e.g. Sample Text B) for organisation of content, and create report skeleton-frame.	Children explain the organisation of their text(s) and generalise for reports as a text type.
Apply Tuesday	Shared writing (demonstration) – fast planning. Import content from another curriculum area and organise it into report skeleton-frame.	Writing	In pairs, fast planning practice. Using children's existing knowledge of an agreed subject, make brief notes of content in report skeleton-frame.	Children explain the reasoning behind their planning.
Analyse Wednesday	Shared reading: analyse and annotate text (e.g. Sample Text A) for language features and create checklist for report writing.	Reading	In pairs, analyse and annotate another text (e.g. Sample Text B) for language features and add to checklist for report writing.	Children contribute their additional points for the checklist or explain how the existing checklist works for Sample Text B.
Apply Thursday	Shared writing (teacher as scribe) – referring to skeleton-frame. Write introduction and some paragraphs of the text using checklist.	Writing	In pairs and referring to skeleton-frame, write remaining and closing paragraphs of the text, using checklist.	Children explain the reasoning behind their writing in relation to the checklist.
Analyse and apply Friday	Shared reading and writing: revision (demonstration) and teacher as scribe; revise the opening paragraph and link paragraphs of the text.	Reading	Revise the remaining and concluding paragraphs of the text.	Children explain where and why they have made revisions.
Analyse and apply Monday	Unit 45 from *Grammar for Writing*.	Writing	In pairs, investigate the spelling of unstressed vowels (Spelling Bank, page 66).	Recap on the principles behind the sentence work.
Analyse Tuesday	Shared reading: analyse report text (e.g. Sample Text C) at both organisational and sentence/word level.	Reading	Individually, analyse another report text (e.g. Sample Text D) at both organisational and sentence/word level.	Children explain their analyses.
Apply Wednesday	Shared writing (supported composition) – import content from another curriculum area, do risk plan and write some paragraphs of text.	Writing	Individually, write remaining paragraphs of text.	Children explain the reasoning behind their writing.
Analyse Thursday	Shared reading: do part of a practice reading test paper on a report text, all together.	Individually, do part of a practice reading test paper (short report text).		Finish test paper.
Apply Friday	Shared writing: do a practice writing test paper all together modelling a report text.	Individually, do a practice writing test paper (short report text).		Finish test paper.

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Features of a report text

Purpose

To describe the way things are

Generic text structure

- an opening, general classification, e.g. *Sparrows are birds*
- more technical classification (optional), e.g. *Their Latin name is ...*
- a number of paragraphs about different aspects of the subject – these could be arranged in any order
- a description of their phenomenon, including some or all of its:
  - qualities, e.g. *Birds have feathers*
  - parts and their function, e.g. *The beak is ...*
  - habits/behaviours or uses, e.g. *They nest in ...*
- conclusion – an ending comment

Sentence/word level features

- focus on generic participant, e.g. sparrows in general, not Sam the sparrow
- use of present tense
- use of some passive constructions
- use of the impersonal voice (third person)
- use of words which generalise
- use of technical vocabulary relevant to the subject
- use of descriptive but factual language

Writer's knowledge

- plan under paragraph headings in note form
- use a range of resources to gather information
- select facts from a range of sources to interest the reader, e.g. books, CD-ROM, interviews
- possible use of a question in the title to intrigue the reader, e.g. *Yetis – do they exist?*
- be clear, so that you do not muddle the reader
- open by explaining very clearly what you are writing about – take an angle to draw the reader in
- use tables, pictures, diagrams to add more information
- possibly end by relating the subject to the reader, e.g. *Many people like whales ...*
- reports are factual but you could add comments or use questions to engage the reader
- re-read as if you knew nothing about the subject to check that you have put the information across successfully

Skeleton-frame for planning a report

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RESOURCES

Cheetahs

Cheetahs are members of the cat family and are the world's fastest land animals.

They inhabit open grasslands and scrub in Africa, southern Asia and the Middle East.

Cheetahs are often mistaken for leopards and have many similar features. Their distinguishing marks are the long, teardrop-shaped lines on each side of the nose from the corner of the eyes to the mouth.

The animals have muscular and powerful bodies which are aerodynamically perfect for short, fast runs. Their bendy backs keep the body flexible as they sprint. They can accelerate from standing to 40 mph in three strides and to a full speed of 70 mph within seconds. Cheetahs' feet are like running shoes and have grips and spikes to dig into the ground. The grips are special ridges on the animals' footpads and the claws act as spikes. These claws stay out all the time. This is different from other cats, whose claws tuck away in special sheaths in their paws.

Cheetahs are carnivores and eat gazelle and small antelope. A long tail helps the cheetah keep its balance as it swerves after its prey, using large eyes that point forward to judge distances accurately. Once the cheetah has pounced, the victim is gripped by the throat to stop it breathing. However, the cheetah has weak jaws and small teeth and cannot always protect its kills or its young, especially if tired out after a run.

Female cheetahs give birth to an average of three young that they rear by themselves. Once fully grown, the animals usually live alone, though males sometimes form small groups. Most cheetahs live about twelve years.

Cheetahs are now an endangered species and many conservationists are trying to help protect the habitats of these interesting creatures.

Annotated Text A

Text level

Sentence / word level

Cheetahs

Title		
Introduction	Classification	Cheetahs are members of the cat family and are the world's fastest land animals. *Present tense* *Technical vocabulary*
Paragraph 2	Habitat	They inhabit open grasslands and scrub in Africa, southern Asia and the Middle East. *Passive construction* *Spelling, unstressed vowel*
Paragraph 3	Identification	Cheetahs are often mistaken for leopards and have many similar features. Their distinguishing marks are the long, teardrop-shaped lines on each side of the nose from the corner of the eyes to the mouth. *Present tense* *Impersonal voice: third person* *Descriptive but factual language*
Paragraph 4	Speed	The animals have muscular and powerful bodies which are aerodynamically perfect for short, fast runs. Their bendy backs keep the body flexible as they sprint. They can accelerate from standing to 40 mph in three strides and to a full speed of 70 mph within seconds. Cheetahs' feet are like running shoes and have grips and spikes to dig into the ground. The grips are special ridges on the animals' footpads and the claws act as spikes. These claws stay out all the time. This is different from other cats, whose claws tuck away in special sheaths in their paws. *Spelling, unstressed vowel* *Descriptive but factual language* *Spelling, unstressed vowel* *Technical vocabulary*
Paragraph 5	Diet and hunting prey	Cheetahs are carnivores and eat gazelle and small antelope. A long tail helps the cheetah keep its balance as it swerves after its prey, using large eyes that point forward to judge distances accurately. Once the cheetah has pounced on the victim it is gripped by the throat to stop it breathing. However, the cheetah has weak jaws and small teeth and cannot always protect its kills or its young, especially if tired out after a run. *Present tense* *Technical vocabulary* *Descriptive but factual language* *Passive construction: this helps the reader see the attack from the victim's point of view*
Paragraph 6	Life cycle	Female cheetahs give birth to an average of three young that they rear by themselves. Once fully grown, the animals usually live alone, though makes sometimes form small groups. Most cheetahs live about twelve years. *Technical vocabulary* *Words which generalise* *Technical vocabulary*
Conclusion	Conservation	Cheetahs are now an endangered species and many conservationists are trying to help protect the habitats of these interesting creatures. *Descriptive but factual language* *Spelling, unstressed vowel*

RESOURCES

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The British barn owl

The barn owl is one of the most popular birds in Britain but is now extremely rare.

The bird favours open habitats such as grassland, hedgerows, the edges of fields or woodlands, stubble fields, drainage ditches and farmyards.

The barn owl is a carnivore and hunts for its favourite diet of small mammals and birds. It usually flies slowly back and forth, about three metres above the ground, using its large eyes and sensitive hearing to spot likely prey. If suitable perches, such as fence posts, are available, the bird may save energy by hunting from these. Once it has swooped silently down, a hooked beak tears into the victim. Food is often swallowed whole and the indigestible parts, such as the bones and fur, are regurgitated in the form of pellets.

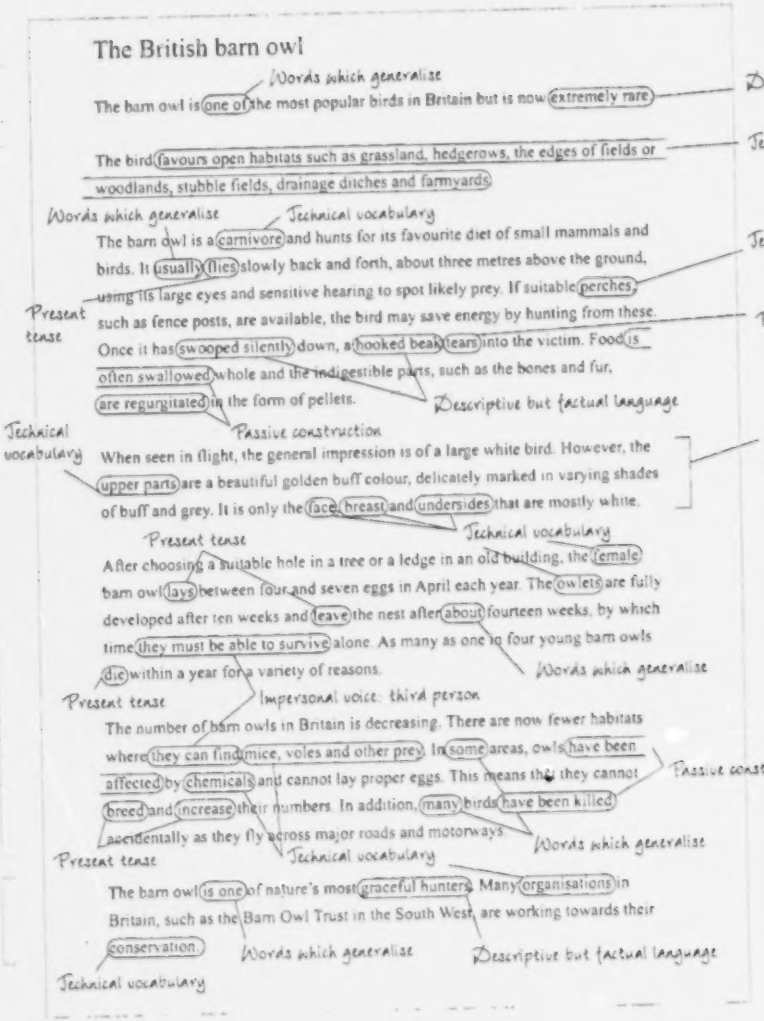
When seen in flight, the general impression is of a large white bird. However, the upper parts are a beautiful golden buff colour, delicately marked in varying shades of buff and grey. It is only the face, breast and undersides that are mostly white.

After choosing a suitable hole in a tree or a ledge in an old building, the female barn owl lays between four and seven eggs in April each year. The owlets are fully developed after ten weeks and leave the nest after about fourteen weeks, by which time they must be able to survive alone. As many as one in four young barn owls die within a year for a variety of reasons.

The number of barn owls in Britain is decreasing. There are now fewer habitats where they can find mice, voles and other prey. In some areas, owls have been affected by chemicals and cannot lay proper eggs. This means that they cannot breed and increase their numbers. In addition, many birds have been killed accidentally as they fly across major roads and motorways.

The barn owl is one of nature's most graceful hunters. Many organisations in Britain, such as the Barn Owl Trust in the South West, are working towards their conservation.

Text level		Sentence / word level
Title		
Introduction	Classification	
Paragraph 2	Habitat	
Paragraph 3	Diet and hunting prey	
Paragraph 4	Appearance	
Paragraph 5	Nesting and babies	
Paragraph 6	Problems	
Conclusion	Conservation	


The British barn owl
Words which generalise
The barn owl is one of the most popular birds in Britain but is now extremely rare
Descriptive but factual language
The bird favours open habitats such as grassland, hedgerows, the edges of fields or woodlands, stubble fields, drainage ditches and farmyards.
Technical vocabulary
Words which generalise
Technical vocabulary
The barn owl is a carnivore and hunts for its favourite diet of small mammals and birds. It usually flies slowly back and forth, about three metres above the ground, using its large eyes and sensitive hearing to spot likely prey. If suitable perches, such as fence posts, are available, the bird may save energy by hunting from these. Once it has swooped silently down, a hooked beak tears into the victim. Food is often swallowed whole and the indigestible parts, such as the bones and fur, are regurgitated in the form of pellets.
Technical vocabulary
Present tense
Present tense
Descriptive but factual language
Passive construction
Technical vocabulary
When seen in flight, the general impression is of a large white bird. However, the upper parts are a beautiful golden buff colour, delicately marked in varying shades of buff and grey. It is only the face, breast and undersides that are mostly white.
All of this paragraph is descriptive, but factual
Present tense
Technical vocabulary
After choosing a suitable hole in a tree or a ledge in an old building, the female barn owl lays between four and seven eggs in April each year. The owlets are fully developed after ten weeks and leave the nest after about fourteen weeks, by which time they must be able to survive alone. As many as one to four young barn owls die within a year for a variety of reasons.
Words which generalise
Present tense
Impersonal voice: third person
The number of barn owls in Britain is decreasing. There are now fewer habitats where they can find mice, voles and other prey. In some areas, owls have been affected by chemicals and cannot lay proper eggs. This means that they cannot breed and increase their numbers. In addition, many birds have been killed accidentally as they fly across major roads and motorways.
Passive construction
Words which generalise
Present tense
Technical vocabulary
The barn owl is one of nature's most graceful hunters. Many organisations in Britain, such as the Barn Owl Trust in the South West, are working towards their conservation.
Words which generalise
Descriptive but factual language
Technical vocabulary

Year 6 Reading Unit 7 Report Annotated Text ©

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B.M.X.

The B.M.X. (Bicycle Motor Cross) is a bike designed and built for specific purposes.

The bike is generally made of steel so that it is strong and will not bend under the enormous stress that it is subjected to when being ridden. Some bikes, designed especially for B.M.X. racing, are made of aluminium because it is lighter.

The main difference between B.M.X. and other bikes is the undersized frame which allows maximum manoeuvrability. The wheels are also small, with wide tyres. Most have a gyro system of bearings and pulleys that allows the large, curved handlebars to spin 360 degrees. This enables the rider to perform dare-devil stunts and tricks. The saddle is low and not padded for comfort because the bike is often ridden by standing on the pedals or on strong, steel stunt pegs that are found on either side of the front and back wheels.

There are now centres in the country where B.M.X. riders take part in competitions. There is even an event called the 'X Games' which is the Olympics of the extreme sports world. Many young riders challenge themselves to imitate the daring and complicated exercises performed by the professionals.

Some bikers ride up and down slopes that look like larger versions of skateboard ramps, executing difficult jumps and spins at both ends. Others perform their tricks on flat ground, balancing on small areas of the bike itself. Specially designed B.M.X. bikes, with large, chunky tyres to provide more definite grip, race ten abreast over dirt tracks. There are now a number of separate areas where the bikes can be ridden safely away from cars and pedestrians.

B.M.X. bikes provide riders with the opportunity to use their skill and imagination to carry out gymnastic and artistic stunts.

Year 6 Planning Exemplification 2
Year 6 Term 1 Unit 7 Report Annotated Text©

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Text level

Sentence / word level

Title

B.M.X.

Introduction Classification

The B.M.X. (Bicycle Motor Cross) is a bike designed and built for specific purposes.

Passive construction

Adverbs which generalise

Paragraph 2 Materials

The bike is generally made of (steel) so that it is strong and will not bend under the enormous stress that it is subjected to when being ridden. Some bikes, designed especially for B.M.X. racing, are made of aluminium because it is lighter.

Technical vocabulary

Present tense

Spelling: unstressed vowel

Paragraph 3 Parts of the bike

The main difference between B.M.X. and other bikes is the undersized frame which allows maximum manoeuvrability. The wheels are also small, with wide tyres. Most have a gyro system of bearings and pulleys that allows the large, curved handlebars to spin 360 degrees. This enables the rider to perform dare-devil stunts and tricks. The saddle is low and not padded for comfort because the bike is often ridden by standing on the pedals or on strong, steel stunt pegs that are found on either side of the front and back wheels.

Technical vocabulary

Spelling: unstressed vowel

Technical vocabulary

Passive construction

Paragraph 4 Competition

There are now centres in the country where B.M.X. riders take part in competitions. There is even an event called the 'X Games' which is the Olympics of the extreme sports world. Many young riders challenge themselves to imitate the daring and complicated exercises performed by the professionals.

Spelling: unstressed vowel

Present tense

Adverbs which generalise

Present tense

Adverbs which generalise

Descriptive but factual language

Paragraph 4 Different activities

Non-finite verb

Adverbs which generalise

Some bikers ride up and down slopes that look like larger versions of skateboard ramps, executing difficult jumps and spins at both ends. Others perform their tricks on flat ground, balancing on small areas of the bike itself. Specially designed B.M.X. bikes, with large, chunky tyres to provide more definite grip, race often abreast over dirt tracks. There are now a number of separate areas where the bikes can be ridden safely away from cars and pedestrians.

Non-finite verb

Present tense

Spelling: unstressed vowel

Adverbs which generalise

Conclusion End comment

B.M.X. bikes provide riders with the opportunity to use their skill and imagination to carry out gymnastic and artistic stunts.

Descriptive but factual language

RESOURCES

Hot deserts

A desert is a region that has less than 250 mm of rain a year. Rainfall often falls in violent downpours rather than evenly throughout the year.

More than one seventh of the land on earth is desert. Deserts are found all over the world: in Africa, Australia, Asia, North America and South America. The world's largest desert, the Sahara, stretches across North Africa from the Red Sea in the east to the Atlantic Ocean in the west.

Only a quarter of deserts are made of sand. Some are covered in pebbles or bare rocks. In other areas, shallow lakes have formed after rain. Once these have dried in the sun, a flat layer of salt crystals is deposited.

There is a huge range of temperature in the desert due to the fact that there are no clouds. Temperatures have been known to soar as high as 59 degrees Celsius in Libya and Death Valley, California, though 40 degrees is more usual. An egg could be fried on the blistering, hot rocks under the desert sun. During the night, the temperature falls rapidly to below freezing in some places.

Desert plants have to find ingenious ways of adapting to the harsh conditions in a desert. Long roots probe deep underground for precious water. Leaves have thick waterproof skins to avoid evaporation. Some plants, like cacti, store water in their thick stems.

Animals find desert conditions difficult. Some never drink but instead obtain necessary moisture from plants and other food. Many are nocturnal and rest in burrows or under rocks during the heat of the day. The gerbil, a popular British pet, originates in the sandy deserts of Mongolia and northern China.

Underground rivers and streams flow deep beneath deserts, bringing water from mountains hundreds of miles away. When these rivers reach the surface, an oasis is formed. Towns and villages are found nearby and people can grow a variety of plants in the fertile land.

A desert has an inhospitable climate but people, animals and plants have all learned to adapt and make the most of its resources.

Text level		Sentence / word level
Title		
Introduction	Classification	
Paragraph 2	Location	
Paragraph 3	Composition	
Paragraph 4	Temperature	
Paragraph 5	Plants	
Paragraph 6	Animals	
Paragraph 7	Oases: villages	
Conclusion	End comment	

Hot deserts
Spelling: unstressed vowel
Technical vocabulary
Words which generalise
Present tense
A desert is a region that has less than 250 mm of rain a year. Rainfall often falls in violent downpours rather than evenly throughout the year.
More than one seventh of the land on earth is desert. Deserts are found all over the world: in Africa, Australia, Asia, North America and South America. The world's largest desert, the Sahara, stretches across North Africa from the Red Sea in the east to the Atlantic Ocean in the west.
Passive construction
Descriptive but factual language
Only a quarter of deserts are made of sand. Some are covered in pebbles or bare rocks. In other areas, shallow lakes have formed after rain. Once these have dried in the sun, a flat layer of salt crystals is deposited.
Technical vocabulary
Words which generalise
Spelling: unstressed vowel
There is a huge range of temperature in the desert due to the fact that there are no clouds. Temperatures have been known to soar as high as 59 degrees Celsius in Libya and Death Valley, California, though 40 degrees is more usual. An egg could be fried on the blistering, hot rocks under the desert sun. During the night, the temperature falls rapidly to below freezing in some places.
Descriptive but factual language
Desert plants have to find ingenious ways of adapting to the harsh conditions in a desert. Long roots probe deep underground for precious water. Leaves have thick waterproof skins to avoid evaporation. Some plants, like cacti, store water in their thick stems.
Animals find desert conditions difficult. Some never drink but instead obtain necessary moisture from plants and other food. Many are nocturnal and rest in burrows or under rocks during the heat of the day. The gerbil, a popular British pet, originates in the sandy deserts of Mongolia and northern China.
Underground rivers and streams flow deep beneath deserts, bringing water from mountains hundreds of miles away. When these rivers reach the surface, an oasis is formed. Towns and villages are found nearby and people can grow a variety of plants in the fertile land.
A desert has an inhospitable climate but people, animals and plants have all learned to adapt and make the most of its resources.

Year 6 Term 1 Unit 7 Report Annotated text

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Detailed lesson plans for Days 1 and 2:

Day 1: shared reading and analysis

Day 2: shared planning for writing

Context

The class had been studying various aspects of rivers in their geography lessons and the teacher introduced this as the context for writing a report.

Day 1 – Shared reading and analysis

1. Introduce a sentence level activity on active and passive verbs in readiness for writing reports (taken/adapted from *Grammar for Writing*). Introduce this as an oral game for about 10 minutes so that the whole class can feel confident. Then allow five minutes on white boards to write some sentences. This can be paired work; each child writes a simple sentence and the partner changes it to passive. Explain to the children that you will be using passives later in the week.
2. Tell the children that they are going to look again at a type of writing they explored last year – a report. Put up the OHT of 'Cheetahs' and read through. Discuss the content for a couple of minutes.
3. Ask the children for the purpose of report writing (to give information).
4. Read the text again and annotate with the purpose of each paragraph.
5. Refer the children back to the skeleton-frame which they used to write a recount and ask them what they think a report skeleton-frame should look like. Ensure that they are clear that the paragraphs are non-chronological. Draw a report skeleton-frame diagram on the board and name the paragraphs.

Independent work

1. Children work in pairs and annotate the report on the barn owl (Sample Text B) in the same way as you have done with them on cheetahs.
2. Other reports from books or from the Internet should be available so that more able children can check that these satisfy the criteria for organising report writing.
3. Five minutes before the end of independent time, ask the children to get into groups (three pairs to a group) to compare ideas and appoint a spokesperson to feed back to the class in the plenary.

Plenary

1. As the children feed back, write their ideas onto a skeleton diagram for the barn owl report.
2. The children should then look back at the one they did with you on cheetahs. Do both reports follow the same format in terms of purpose and organisation?

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Day 2 – Application: shared planning for writing

1. Remind the children of some work they have been doing in another subject. The facts that they are going to use should be easily accessible during the lesson. For example, they might create a 'wall of facts', written on strips of paper.
2. Draw an appropriate number of boxes on the board for the themes the children are likely to come up with. If the board is small, use a number of pieces of card and fasten them around the room.
3. Choose children to come out quickly and move the facts from the wall to an appropriate place in the boxes. Ask them what they will be doing in this exercise. They should realise that they will be planning what to put into their paragraphs. The children can then give an overall purpose to each paragraph. It will take a little time but this is necessary to model the process that a writer must go through. It should be clear from the boxes that each paragraph will contain a number of related pieces of information. Write the overall theme above the facts that the children have placed.
4. Discuss what should go in the introduction. Make a note.
5. Produce another report skeleton-frame – like the ones used yesterday. Transfer the themes to the circles and make a note about the introduction in the centre.
6. Discuss a possible ending comment and note down the idea under the diagram.

Independent/guided work

Children should work in pairs and use large sheets of sugar paper on which you have drawn a report skeleton-frame. Ask the children to plan the paragraphs for a report on their own school. The overall purpose/theme of each paragraph should be written in the circle.

Plenary

1. Look at the children's work on the sheets.
2. Ask children to comment first on good examples of report planning.
3. Next work together on any improvements – e.g. look at content that might be better grouped together, or split up. Share ideas about the content of the introduction and conclusion. Give advice on the type of information that makes a good introduction or conclusion.

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Transcripts of lessons for Days 1 and 2

(taught by Year 6 teacher, Pat. Children's responses and contributions omitted)

Day 1 – Shared reading and analysis

Note: the texts for the shared and independent reading are on pages 10 – 13.

We're going to start with a game today. It's going to help you understand the difference between active and passive verbs. I'm not going to tell what the difference is now. I think you're going to be able to tell me in a minute – so I challenge you! Let's see – I'm going to give you a sentence and then say it another way – in what we call the passive voice. Listen carefully. 'I handed the book to Sam.' [Mimed.] Now listen. I'll say it in the passive. 'Sam was handed the book by me.' The same thing happened, didn't it, but the way I said it was different. I'll try another. 'Goldilocks cleaned the cottage in the wood.' We call that the active voice. I could also say: 'The cottage in the wood was cleaned by Goldilocks.' That would be the passive voice. [Wrote 'active' and 'passive' on the board.] Now I'll say one for Naomi and she can turn my sentence around. 'Naomi opened the classroom door.' ..... Well done. Who'd like a go? OK, let's go round the room. One of you make up a sentence and then another change it to the passive voice ..... I'll listen in. Now that one is interesting. Chloe, you said 'My Mum walked into town.' It didn't work did it? Do you know why? ..... Brilliant! You've got it, though I think we can do better than say 'it hasn't got a "thing" to turn round'. The sentence Chloe made up didn't have a direct object so we couldn't turn it round and make it passive. You're doing so well that I think you can use your boards for a couple of minutes and write some sentences in pairs and try writing the passive ..... Now, who's going to accept my challenge? Who would like to try to tell us what we mean if the sentence is in the passive ..... Yes, you're right. In the passive, the subject of the sentence is having the action done to it – the cat was being chased by the dog. When we write in the active voice, the subject is doing the action – the dog was chasing the cat. I'm going to type up what we have just said because I think we should add it to our grammar board – then you can always refer to it. We're going to meet the passive voice again on Wednesday.

Do you remember how we read a recount text – a biography – earlier this term – and you helped me analyse how it was organised and written? You wrote some really good biographies yourselves after that. Well, today we are going to continue to study a text type you did last year – a report – and we are going to go through the same sort of process. [Switched on OHP – cheetahs text.] I'm going to read through the report. Follow carefully ..... Did anyone know anything about cheetahs before? ..... That's fascinating, Abdi, you visited the wildlife park when you were living in Africa, in Somalia? ..... I see here from the conclusion that the cheetah is an endangered species. Latika? ..... Garth? ..... Paula? ..... You're right, there isn't any solid information about why cheetahs are endangered. So what do you think the purpose of this piece of writing is? ..... Exactly. Anyone who wants basic information would find my report useful, especially as I have organised it carefully to help them. Let's read each paragraph again. [Read introduction.] This is very short but it has a special purpose. What is that? ..... Yes, it is the introduction. But can you tell me more? What is the introduction doing? ..... It is saying what a cheetah is – we call this classifying or defining the subject. It might say something about why the subject is very well known. It is very general and doesn't have any detail. All that will come later. So I'll write a note beside it: general remark – definition; no detail. [Wrote] Let's move on. Ahmed,

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could you read the second paragraph? ..... What is that about? ..... Yes, and how do you know? ..... Good, so I'll write 'habitat' next to this paragraph. Now what is the subject or purpose of the third paragraph? Read it to yourselves. There's a tricky word there - remember what you have to do with long words like that ..... Yes, Paula, read around each vowel - let's make it shorter by covering the '-ing' at the end - OK, have a go ..... nearly there, that last bit is hard to work out - 'dis - ting - uish' ..... yes, 'distinguishing marks'. Find the words that tell you the purpose of this paragraph ..... Now we'll do the next three paragraphs in pairs. This half of the class can do paragraph 4 and this half can do paragraphs 5 and 6. Read it through, decide on the function of each paragraph - what is the main theme of the paragraph? Does it have subsections? Tell your partner what you think and when you have agreed, put a note down on your white boards. I want evidence to back up what you say ..... That's probably long enough. Let's start on paragraph 4. Who can tell us the theme of this paragraph - what is it telling us? ..... I'll write your suggestions up. Powerful bodies. Feet, running. They are all included. Why do you suggest powerful bodies, Mark? ..... Yes, it is in the opening sentence, but does the paragraph go on to tell you about the different parts of the body? ..... No, only the bendy back and feet ..... Yes, well done Yemi, both are mentioned in the context of running. [Took feedback of paragraphs 5 and 6 in the same way.] Now we come to the conclusion. What is the purpose? ..... It makes a kind of ending comment. It doesn't repeat anything but it does make an interesting comment about conservation. The conclusion makes a statement about the animal being endangered.

Do you remember the diagram we used to help us write the recount? There is a rather different diagram for this one. I'll show you. [Held up report skeleton-frame on a large piece of card.] I'm going to transfer the notes we made about the purpose of each paragraph to this diagram. I'm going to write the note we made for the introduction in the middle. Chloe, be ready with the next one ..... Thank you. What did we say for paragraph 3, James? ..... Next, Sam ..... Yes, we decided on speed, didn't we? Paragraph 5, David, and you be ready afterwards, Rebecca, for paragraph 6 ..... [Wrote on card as children replied.] What do you think this diagram tells us about the organisation of the paragraphs? ..... a good idea. Let's test it. Would it alter the report if the paragraph on appearance came in a different place? ..... What about the others? ..... So it doesn't matter. After the introduction, a report has a number of paragraphs which could be written in any order. We call this 'non-chronological'. [Wrote this on the board.]

You're going to work in pairs now - the same pairs as last week. You will find a report about the barn owl on your tables. I want you to work together and write down the purpose of each paragraph - just like we did on the board. You will also see that I have put some books on your tables. I've marked the pages containing reports. Some of you will have time to read some of these and decide if they have the same format as the report on cheetahs. A few minutes before the end of independent time, I will ask you to form groups to pool your information .....

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Plenary

I've put a new report skeleton-frame on the board. Let's see whether you all agree about how I should fill it in. Please could the five spokespeople stand up. Rajid, what did your group say about the first paragraph of the barn owl report? ..... Do the rest of you agree? ..... Yes, you all seem to agree there – the introduction classifies the barn owl as a bird and then goes on to give a reason for telling us about them – they are rare. Paula's turn to go first on the next paragraph – the others chip in if you disagree or want to add more ..... Good, that was straightforward. What do you notice about this paragraph and the second paragraph on the cheetah report? ..... Both habitat – but we've said that the whole point of non-chronological reports is that the paragraphs could come in any order. Any explanations? ..... Yes, I'm sure you're right; the habitat is probably the first thing most people want to know. [Continued to write theme of each paragraph on the report skeleton-frame.] ..... Now that we've done this, do you think that this report has the same format as the cheetah report? What do both introductions do? ..... What about the paragraphs that follow? ..... Do the conclusions have anything in common? ..... That's a good point. The cheetah being endangered isn't mentioned till the conclusion, whereas the barn owl being rare was mentioned in the introduction and then reasons were given in one of the paragraphs and proposed action in the conclusion ..... So you think that report isn't as well planned as the one on barn owls? ..... What do the rest of you think about the other reports I put out for you to read? ..... So who can summarise for me what we have learned yesterday and today about the organisation of report writing? ..... Well done – tomorrow, we are going to use some facts from our geography lessons on rivers and organise them into a report.

Day 2 – Shared planning for writing

Over the last few weeks, we have been investigating various aspects of the River Thames. We've used the Internet, watched a video and done some fieldwork up the road. You all contributed to our 'wall of facts' last lesson. [Pointed to display on strips of coloured paper.] We are going to use the facts that we've collected in geography to write a report. We can't start the writing today because we haven't yet analysed the kind of language we need to use. Do you remember that we had to do that before you could write your biographies? However, you learned enough yesterday to get going on the first stage of any writing – planning. If we always plan carefully in advance, our writing is much more likely to have a clear organisation and so it helps the reader make sense of it. Remind me. What is the purpose of a report? ..... So we have to organise these facts about the River Thames into the report skeleton-frame we worked on yesterday. That way our reader will be given clear information. What do you think we need to do first? ..... Can we do that, though? Are you sure what you want to put in an introduction yet? Have another think ..... I agree. We have to sort the facts into paragraphs. I've divided the board into four boxes and pinned up a couple of pieces of card over there in case we need more paragraphs. I've taken all the facts off the wall – here you are, one each – careful with the Blu-Tack. I want you to group the pieces of paper together and stick them up on the board so that we end up with a number of facts in each box that

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are related to each other in some way. You may find yourself unsure about some. You may think that certain facts can go in more than one box. We can discuss that. David, could you read yours out and place it in any box on the board ..... Marcia, read yours and decide whether it is the same or a separate paragraph from David's ..... OK, Abdul and then Paula ..... Now these four have identified three different paragraphs, so the rest of you will be getting a good idea whether there is a paragraph on the board which your fact will fit in, or whether you need to create a new one. Let's have three more people reading theirs out: James, Sam, Nazeem ..... Now the others from this table can come out and find the most appropriate box for their facts ..... There seems to be some disagreement about that last fact. Marcia, could you read all the pieces of paper out in this box and see if we can find agreement ..... What are they all about? ..... Yes. They are facts about what Thames Water is doing to safeguard the environment. Some of you went on the web site and took down that information. Now - back to the fact that Ceri put up. Why are some of you objecting to it? ..... I see. But isn't that to do with the environment? ..... What do the rest of you think? That table wants to see it in the box below. What is that about? ..... Yes, lots of facts about our local study of the tributary. Is Ceri's fact a general point about the whole river or is it saying something about a particular part? ..... I agree. Which part? ..... OK, let's move it over here ..... This is going well. All this discussion is really going to help your planning in future. It doesn't matter what you write - you always have to plan it. Let's finish off the last few now .....

So we have five paragraphs and a couple of bits of paper which don't really fit anywhere - one about the tidal part of the Thames, another about Thames Water and how it manages the environment, a local tributary, flooding in 2000 and industries on the river. Let's write those headings quickly onto the report skeleton-frame ..... Now what about the introduction? What do we do in an introduction? ..... Yes, we define or classify, but I think we have to say more than the fact that it is a river! Let's go back to these two facts we couldn't fit in. Could you read the first one, please, James ..... Right, so that tells us the length - 210 miles. What does the other one say? ..... Those link, don't they? The source is in Gloucestershire and the mouth is? ..... Correct. So those two facts give us an overview of the river that the report will be about and provide a good introduction. Does it matter what order we write these paragraphs in? ..... Correct. So what kind of report is it? ..... Well remembered. A non-chronological report. Now, there is still something missing ..... That's right, we haven't planned the conclusion yet. What is the purpose of the conclusion? ..... That's hard, isn't it? What kind of ending comment could you make? ..... That's quite a nice idea. You want to make a remark about people enjoying the river. Yes, we could. I'll note it down under the plan and we will see how we feel about that once the report is written.

Now it is time for you to have a go at planning on your own. You are going to quickly plan a report about our school. You all know lots about it! You are going to work in pairs again but this time you'll use the large pieces of sugar paper that are on the tables. I have already drawn a report skeleton-

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frame for you but you can add more circles if you need them. What do you think you and your partner will put in the centre circle? ..... Correct – your introduction – a word or two. What about the circles, Ben? ..... Yes, just simply – don't write more than a word or two to show the theme. You can indicate some of the facts to go in each paragraph by putting spider's legs onto each circle like this. Again, condense your fact into a word or two. You can see why we needed a big bit of paper, can't you! If you can think of an idea for the theme of the conclusion you can note it under the diagram. We shall discuss them in the plenary ...

Plenary

Let's look at the work that Majid and Sam have done. I want you to tell me if they have organised correctly for a non-chronological report? ..... Yes, they have a note for the introduction and separate points in each circle. You managed to plan quite a lot of detail in the time you had. Well done, boys. Ben, read out the notes inside the circles ..... What do you think? Are all those themes different or could any be combined? ..... Why do you think the Year 6 trip needs a separate paragraph, Abdul? ..... Yes, I see. The boys might think about that. It's a good point. Can these paragraphs be written in any order? ..... Good. So it's a non-chronological report. You succeeded. Let's read their note about the introduction. 'Say where school is in country' – does anyone know one word we could use for that ..... not quite. I'll give you a clue, we've used it in geography ..... Right! Location. You can show your theme in one word. I'd like to see what another group thought about the introduction. 'Size and number of teachers' – that is very different. It does contain detail but the detail itself helps to classify the school. There isn't a right answer to what should go in the first paragraph so long as you remember what we said yesterday – it makes a general remark that introduces the subject. Now we'll see what these two thought should be in the conclusion – 'children like it – happy.' That's a nice summing up. Did anyone have another idea? ..... Why do you say homework? ..... Oh I see, because you do it after school so it should come last. What do the rest of you think? ..... You explained that clearly, Julie. Homework is an example of one of the things about our school that you could write about in a report. Therefore, it goes in one of the paragraphs but it doesn't matter in what order. The conclusion should be more general and make a closing comment. I rather like the idea that you want to say that children like it and they are happy. You have done really well today. Tomorrow we are going to return to the cheetah text and analyse the way it is written so that you can eventually write your reports.

Framework objectives

Text

3. to recognise how poets manipulate words:
   - for their quality of sound, e.g. rhythm, rhyme, assonance;
   - for their connotations;
   - for multiple layers of meaning, e.g. through figurative language, ambiguity;
4. to investigate humorous verse:
   - how poets play with meanings;
   - nonsense words and how meaning can be made of them;
   - where the appeal lies;
5. to analyse how messages, moods, feelings and attitudes are conveyed in poetry;
6. to read and interpret poems in which meanings are implied or multi-layered; to discuss, interpret challenging poems with others;
9. to increase familiarity with significant poets and writers of the past;

Outcomes

Presentation and reading test practice paper

Teaching sequence for interpreting and responding to poetry

First impressions; queries
↓
Interpretation of meaning
↓
Mood/effect on reader
↓
Authorial technique
↓
Underlying theme

Intensive one-week plan for Year 6 Term 2 Unit 1: Poetry

	Shared text and sentence level	Guided	Independent work	Plenary
Monday	Poem, e.g. 'Jabberwocky' by Lewis Carroll. Shared reading of poem followed by paired discussion of immediate response and feedback. Discussion of words used in the poem and then brief discussion of events.	Reading	In pairs, consolidate understanding of events/images by drawing quick cartoons of each scene.	Feedback from independent work. Start to work on choral presentation.
Tuesday	Revisit poem by reading it in chorus as yesterday in plenary. Explore the effect on the reader, authorial technique and underlying theme.	Writing	Prepare written answers to a set of questions based on the poem.	Discuss answers to questions. Complete preparation for presentation the next day in assembly.
Wednesday	As for Monday. Poem, e.g. 'My mother saw a dancing bear' by Charles Causley.	Reading	As for Monday.	As for Monday.
Thursday	As for Tuesday. Poem, e.g. 'My mother saw a dancing bear' by Charles Causley.	Writing	As for Monday.	As for Tuesday.
Friday	Do practice reading test questions on a poem all together. (20 mins).	Individually, do practice reading test questions on a different poem (20 mins).		Go over test questions (20 mins).

Year 6 Planning Exemplification
Year 6 Term 2 Unit 1 Poetry

Purpose

- To entertain
- To recreate experience
- To create an experience

Generic text structure

- Opening and closure
- Range of possible structures
- Words used to create a varied pattern on the page

Sentence/word level features

Possible use of:

- Internal rhyme and rhythm
- Half or near rhyme
- Alliteration and onomatopoeia
- Assonance and dissonance
- Metaphor and simile (personification)
- Expressive adjectives, adverbs and verbs
- Unusual word combinations
- Use of patterns, repetition

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Detailed lesson plans for Days 1 and 2:

Day 1: shared reading and analysis

Day 2: shared writing

Day 1– Shared reading and analysis

1. Read through the poem, e.g. 'Jabberwocky'[1] by Lewis Carroll with the children a couple of times.
2. Ask the children to discuss what they like, dislike, what puzzles them (questions they would like to ask the author), what patterns they can find. Take some feedback on a flip chart and save until tomorrow.
3. Take a quick look at the words in the poem – particularly the 'nonsense' words and how it is possible to make sense of the poem. Notice the rhyming at the ends of lines 1 and 3, and 2 and 4 and some of the effects such as onomatopoeia, e.g. 'burbled', 'snicker-snack', 'galumphing'. Don't spend too long on this as you will be spending more time tomorrow.
4. Discuss the series of events. Help the children to see the story emerging in verse 2. Ask them to use independent time to fix the order of events with simple cartoon sketches and label each sketch with a caption, using language from the poem.

Plenary

Very briefly, get feedback from the children on what they think the poem is about. Start work on a choral presentation of the poem. Consider the following:

- who reads which verse/lines, e.g. in 'Jabberwocky', who reads the narration, who reads the father;
- dynamics (volume);
- tempo (pace/speed) of the reading;
- use of pauses;
- expression;
- positioning of speakers.

Day 2 – Shared reading

- Spend the first five minutes of the lesson working on the presentation. This will serve as a reminder to the children of the poem.
- Look in more detail than you did yesterday at the different interpretations, particularly of verse one. For example, what did different children think 'brillig' meant: a time of day, e.g. dusk, a time of year, e.g. spring, a type of weather, e.g. snowing? What did they think 'toves' were? How many of them thought that 'slithy' probably meant something between 'slimy' and 'writhing'? Can a child demonstrate 'gyring' and 'gimbling'? Does 'vorpal' conjure up the word 'viper'? etc.
- Investigate how the words, rhyme and rhythm create the effects the author wants to convey to the reader to establish the mood/atmosphere. For example, the rhyme and the rhythm help to move the poem along; they make it easy to read and memorable, and they help to build up the tension. The repetition in verse 2 of 'Beware' creates foreboding. Also in verse

[1] 'Jabberwocky' is available in the following anthologies: *I like this poem*, chosen by Kaye Webb (Puffin); *The School Bag*, edited by Seamus Heaney and Ted Hughes (Faber and Faber); *The Apple-Raid*, chosen by Pie Corbett (Macmillan); and *Creatures, Kings and Scary Things*, compiled by Elspeth Graham and Mal Peet (Oxford University Press).

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2, the internal rhyme of 'jaws' and 'claws' and the use of a comma between the two phrases rather than 'and' help to make the Jabberwock into a fearful creature. Why is the first verse repeated at the end? Consider how the language evokes a sense of period in time – the use of a sword, the words 'slain', 'foe' and 'sought' remind us of St George and the Dragon – tales of valour in the Middle Ages.

- Consider the theme. Is this a typical warning story? Immediately the central character is told not to do something, off he goes and does it. Or is it that the young man/boy is off to seek his fortune in the world and someone (his father?) sends him on his way with words of wisdom? What might the hero of the poem have been thinking as he stood by the Tumtum tree? What is 'uffish thought'? Why was the father so happy? Was it to see his son home alive, to have the Jabberwock killed? Did he deliberately goad the boy out there to try to kill it with his warning words? Is there an underlying theme to this poem, a message the author is trying to get across to the discerning reader? Is there something about the need to prove ourselves? Is it a 'boy thing' or does it now apply equally to girls?
- Bring out the sheet written the previous day of the children's first impressions of the poem. Do they feel the same? Have their queries been answered?
- Give the children some probing questions about the poem to write the answers to during independent time, e.g.
  - Write three real-word synonyms for 'frumious'.
  - Why do you think the son ignored his father's warning?
  - Why might the author have chosen the word 'galumphing' to describe the son returning home'?
  - Explain what these words mean and why you think the author used them in this poem – 'slain', 'awhile', 'foe'.

Plenary

Prepare the poem for presentation the following day, perhaps in assembly.

Note: Teach Days 3 and 4 using the same approach but with a different poem, e.g. 'My mother saw a dancing bear' by Charles Causley[2].

[2] 'My mother saw a dancing bear' by Charles Causley is available in the following anthology: *The Apple-Raid* chosen by Pie Corbett (Macmillan).

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Transcript of lesson for Day 1

(taught by Year 6 teacher, Parminder. Children's responses and contributions omitted)

Day 1 - Shared reading

(extended to about 20 minutes since no sentence level objectives are being covered in this unit)

We are going to look at a poem today. I'm not going to tell you much about it before I read it, except that it is by the Victorian writer, Lewis Carroll, who is famous for writing *Alice's Adventures in Wonderland* and *Through the Looking Glass*. [Switched on data projector connected to laptop. Poem had been entered ready into a text manipulation package, 'Textease', and so could be projected to whole-class scale. Later was able to use this facility to manipulate the text of screen, highlight words, etc. - but could have used OHP instead.] I just want you to listen and see what you make of it. It's called 'Jabberwocky'. [Read through poem, scrolling it up the screen.] ..... Try reading it with me. Everyone read the first verse with me and then I'll point to one table at a time to read the in-between verses with me and then we'll read the last one together. It's not as difficult to read as you might think. Try it with me. [Scrolled text back to top, and had very first go at a simple 'choral reading'.] ..... Good. Now just turn to your partner and spend three or four minutes talking about that poem. How do you respond to it? What does it make you think about? What interests you? What puzzles you? Can you see (or hear) patterns in it? How does it make you feel as a reader/listener? Be honest. Just say what you think and feel when you hear it ..... Thank you. Now would some of you share your thoughts with the rest of us? [Took feedback and jotted down some of the more interesting responses on a flip chart.] ..... Thank you. Some really interesting early thoughts. We'll keep these notes and come back to them tomorrow.

Already a lot of you have mentioned the thing I want to talk about next - the *words* Lewis Carroll uses. Can you tell me some more about the words of this poem? ..... Yes. Some are 'real' words and some are made up ..... What might we call the made-up words? ..... Yes. I think they are what a lot of people would call 'nonsense' words, but my next question is: Are they really nonsense? Just talk about that to your partner for one minute ..... Well, are they nonsense? Does this poem *mean* nothing at all - or can you sort of work out what Carroll means? ..... How can you tell what the poem is saying? ..... Yes, the 'real words' help. How ? ..... But do the nonsense words have any meaning? ..... How do we work out what they mean? ..... Do they mean just one thing or could they mean different things? Let's just look at the first verse for a minute. [Scrolled screen display to just show verse 1.] Talk to your partner for a couple of minutes about the different things the nonsense words in the first verse could mean? And what makes you think that's what they mean? ..... What ideas did you and your partner have about those words? ..... And what made you think it means that? ..... All right, we have started to talk about the *sound* of the words ..... Tell me some more things about the *sound* of these words ..... Yes, they fit with the rhythm of the poem. Can you give me an example of what you mean? [Highlighted words and sections on screen as children talked about them.] ..... Some of the words sound like what they are doing? Can you give me an example of that? What about in this verse? Yes, 'snicker-snack'. Do you know what we call that sort of word? We have talked about it before. Onomatopoeia. Can you try to explain that for me? ..... Yes, are there any other examples here? ..... Yes, 'galumphing' ..... What do you think about that one? What sort of picture does it put in your mind? ..... Good, so now tell me some interesting things about the way Carroll uses words, *and* why you think he does it ..... [Made brief notes of important responses on flip chart, building up an embryo list of language features, rhythm, rhyme, onomatopoeia, alliteration, assonance, etc.]

So, can you tell what is 'happening' in the poem? Does it have a sort of 'story'? ..... Just in some verses or all the way through? ..... Let's just look at verse two for a minute [scrolled to it on screen]. What do you think is 'happening' here? ..... Let me make a very quick sketch of what we think is going on [draws on a

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clean page of flip chart - very quickly - stick figure, etc., only]. Yes. We've got some sort of grown-up giving some sort of boy (really a son?) a 'right good talking to' . . . . . He's warning him to keep away from these terrible things [draws monster and monster bird in thought bubble - adult wagging finger at boy and shouting].

Now in independent time I want you to work in pairs. You have a sheet with seven blank boxes, one for each verse. I want you to talk to each other about what you think is happening in each verse, and then make a quick sketch on your sheet for each one, just like I did here. Your verse two can be like mine if you want - but you might want to make it entirely different. Whatever you do, don't spend too long on each drawing. Just a very quick sketch like mine. No more than a couple of minutes for each one. You can write on odd words as well taken from the poem. The quality of the drawing doesn't matter at all. It's only a way of quickly noting down what you think is happening. One of you do the sketch for the first verse, the other do the second and so on. But both of you discuss each one first and agree what should be in each sketch. And I've got a particularly interesting question for you. Is the last verse sketch going to be exactly the same as the first one, or is it going to be different? Don't tell me now. Think about it and talk about it as you are working. [Put on screen an alternative version of text in smaller type, so that children can see all of the verses at once.]

Plenary

(extended to about 20 minutes)

Before we start to work up a presentation of the poem, let's just get an idea of what you think the poem is about. Matthew, can you tell us the story of the poem? . . . . . Does anyone disagree with that? Sheena? . . . . . Yes, that's right. He carried it back - presumably to his father. Tomorrow, I want us to look a little more closely at the meaning of the poem and also at some of the effects that Lewis Carroll achieves here.

Now let's go back to trying to read the poem all together - but this time we'll need to think about what is happening, and the different moods and images of each bit [indicated list]. So how do we want the first verse to sound? . . . . . Shall we try reading it like that? [Began to work on a choral 'performance' of the poem, drawing on the work of the lesson, splitting verses up between different groups of voices, etc.]

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Framework objectives

Text

15. to recognise how arguments are constructed to be effective, through, e.g.
- the expression, sequence and linking of points;
- the provision of persuasive examples, illustrations and evidence;
- pre-empting or answering potential objections;
- appealing to the known views and feelings of the audience;

16. to identify the features of balanced written arguments which, e.g.
- summarise different sides of an argument;
- clarify the strengths and weaknesses of different positions;
- signal personal opinion clearly;

18. to construct effective arguments:
- developing a point logically and effectively;
- supporting and illustrating points persuasively;
- anticipating possible objections;
- harnessing the known views, interests and feelings of the audience;
- tailoring the writing to formal presentation where appropriate;

19. to write a balanced report of a controversial issue:
- summarising fairly the competing views;
- analysing strengths and weaknesses of different positions;

Sentence

5. to use reading to:
- investigate conditionals, e.g. using *if ... then, might, could, would*, and their uses, e.g. in deduction, speculation, supposition;
- use these forms to construct sentences which express, e.g. possibilities, hypotheses;
- explore use of conditionals in past and future, experimenting with transformations, discussing effects, e.g. speculating about possible causes (past), reviewing a range of options and their outcomes (future);

Word

8. to build a bank of useful terms and phrases for argument, e.g. *similarly, whereas*;

Outcomes

Written argument, a debate and reading and writing test practice papers

Intensive two-week plan for Year 6 Term 2 Unit 3: Argument

	Shared text and sentence level	Guided	Independent work	Plenary
Analyse Monday	• Unit 51 from *Grammar for Writing*. • Shared reading: read and discuss content of discussion text (e.g. Sample Text A); analyse and annotate for organisation of content and create skeleton-frame.	Reading	In pairs, analyse and annotate another discussion text (e.g. Sample Text B) for organisation of content and create discussion skeleton-frame.	Children explain the organisation of their text(s) and generalise for discussion as a text type.
Apply Tuesday	Shared writing (demonstration) – fast planning. Import content from another curriculum area and organise it into discussion skeleton-frame.	Writing	In pairs, fast planning practice. Using children's existing knowledge of an issue, make brief notes in discussion skeleton-frame.	Children explain the reasoning behind their planning.
Analyse Wednesday	Shared reading: analyse and annotate text (e.g. Sample Text A) for language features and create checklist for discussion writing.	Reading	In pairs, analyse and annotate another text (e.g. Sample Text B) for language features and add to checklist for discussion writing.	Children contribute their additional points for the checklist or explain how the existing checklist works for Sample Text B.
Apply Thursday	Shared writing (teacher as scribe) – referring to skeleton-frame. Write introduction and some paragraphs of the text using checklist.	Writing	In pairs and referring to skeleton-frame, write remaining and closing paragraphs of the text, using checklist.	Children explain the reasoning behind their writing in relation to the checklist.
Analyse and apply Friday	Shared reading and writing: revision (demonstration and teacher as scribe): revise the opening paragraph and one or two further paragraphs of the text.	Reading	Revise the remaining and concluding paragraphs of the text.	Children explain where and why they have made revisions.
Analyse and apply Monday	Unit 51 from *Grammar for Writing*.	Writing	Work in spelling logs; identify the tricky bits of recently used words from this and other pieces of writing. In pairs, test each other's spelling knowledge.	Recap on the principles behind the sentence work.
Analyse Tuesday	Shared reading: analyse discussion text (e.g. Sample Text C) at both organisational and sentence/word level.	Reading	Individually, analyse another discussion text (e.g. Sample Text D) at both organisational and sentence level/word level.	Children explain their analyses.
Apply Wednesday	Import content from another curriculum area, quick plan for writing a discussion text. Then discuss how to use the same material in a debate and organise the children into groups to prepare for a debate.	Writing	In groups, prepare to defend one or other side of the argument in a debate later in the day.	
Thursday	Shared reading: do a reading test paper all together, based on a discussion text.	Individually, do a reading test paper (discussion text).		Finish reading test paper.
Friday	Shared writing: do a writing test paper all together, involving a discussion text.	Individually, do a writing test paper (discussion text).		Finish writing test paper.

Year 6 Planning Exemplification 2
Year 6 Term 2 Unit 3 Argument

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Features of a discussion text

Purpose

To present argument and information from differing viewpoints

Generic text structure

- Statement of the issue plus a preview of the main arguments
- Arguments for, plus supporting evidence
- Arguments against, plus supporting evidence (alternatively, argument/counter-argument, one point at a time)
- Recommendation – summary and conclusion

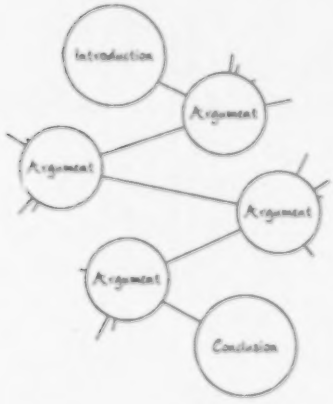
Sentence/word level features

- Simple present tense
- Generic human (or non-human) participants
- Logical connectives, e.g. *therefore, however*
- Movement is from the generic to the specific, e.g. *Hunters agree ..., Mr Smith, who has hunted for many years, ...*
- Emotive language may be used to engage interest or persuade the reader.

Writer's knowledge

- You can turn the title into a question, e.g. *Should we hunt whales?*
- Open by introducing the reader to the discussion – you may need to add why you are debating the issue.
- Try to see the argument from both sides.
- Support your views with reasons and evidence.
- In your conclusion, you must give a reason for what you decide.
- If you are trying to present a balanced viewpoint, check that you have been fair to both sides.

Skeleton-frame for planning a discussion



RESOURCES

Should mobile phones be banned in schools?

In the last few years there has been an explosion in the use of new communications technologies, including mobile phones; it is estimated that over 70% of young people aged 10-14 now own one. Considerable debate has taken place in the press recently as to whether pupils should be allowed to take their mobile phones into school.

No one can deny the positive benefits of children communicating freely with each other, and pupils argue that using a mobile phone to talk to or text-message their friends is simply one way of doing this, using new technology. Many parents are in favour too, and like the reassurance of knowing their child can be safer and more independent if they have a mobile phone, since they can contact them at any time if necessary. They cite the potential risks faced by some children travelling alone.

However, schools point out that carrying a mobile phone could in itself make a child more vulnerable to theft or mugging, both on the street and even in the playground. Police figures confirm that a high proportion of crimes committed against young people involve thefts of mobile phones. Schools are concerned, moreover, that allowing pupils to bring their mobiles to school could create a competitive atmosphere amongst children and result in some children feeling left out and unvalued. In addition they claim that pupils' education would be affected by the distraction of phones ringing in class.

Some doctors fear that children using mobiles could suffer long-term brain damage. Until this is disproved, it would seem that schools might best protect their pupils from this and other problems by making them leave their mobile phones at home.

Text level

Title
A question summarising the issue being discussed. Keywords: *mobile phones, banned, schools.*

Introduction
First paragraph
Presents the facts that have given rise to the question in the title.

Argument
Paragraph 2
Against a ban. 1st sentence presents an argument based on children's needs. 2nd sentence adds a new argument (safety). 3rd sentence elaborates on this with evidence.

Paragraph 3
For a ban. 1st sentence contests the safety argument in Paragraph 2. 2nd sentence adds confirming evidence. 3rd and 4th sentences introduce two new reasons for a ban.

Conclusion
Final paragraph
1st sentence offers compelling reason for a ban, based on the issue of safety. 2nd sentence adds to this clinching argument a summary of Paragraph 3.

Sentence / word level

Should mobile phones be banned in schools?

Passive construction

In the last few years there has been an explosion in the use of new communications technologies, including mobile phones; it is estimated that over 70% of young people aged 10-14 now own one. Considerable debate has taken place in the press recently as to whether pupils should be allowed to take their mobile phones into school.

Past tense to give relevant information

Statistics to reinforce

Emotive language to emphasise point

Passive construction

Formal language

No one can deny the positive benefits of children communicating freely with each other, and pupils argue that using a mobile phone to talk to or text-message their friends is simply one way of doing this, using new technology. Many parents are in favour too, and like the reassurance of knowing their child can be safer and more independent if they have a mobile phone, since they can contact them at any time if necessary. They cite the potential risks faced by some children travelling alone.

Language of debate: strong assertion

Language of debate

Present tense generally used

Complex sentence using connective

However, schools point out that carrying a mobile phone could in itself make a child more vulnerable to theft or mugging, both on the street and even in the playground. Police figures confirm that a high proportion of crimes committed against young people involve thefts of mobile phones. Schools are concerned, moreover, that allowing pupils to bring their mobiles to school could create a competitive atmosphere amongst children and result in some children feeling left out and unvalued. In addition they claim that pupils' education would be affected by the distraction of phones ringing in class.

Connective implying contradiction

Conditional form suggests hypothesis

Formal language

Connective

Connective implying an accumulation of arguments

Passive

Conditional form suggests hypothesis

Some doctors fear that children using mobiles could suffer long-term brain damage. Until this is disproved, it would seem that schools might best protect their pupils from this and other problems by making them leave their mobile phones at home.

Conditional form also distances author from the argument and so suggests a balanced presentation

Connective phrase showing a logical relationship between the two sentences

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RESOURCES

RESOURCES

Has the time come to ban cars from the centre of towns and cities?

Global warming caused by pollution has begun to affect us directly, with climate change starting to affect British weather. Some people believe the time has come for drastic action to reduce pollution caused by heavy traffic.

There is no doubt that traffic fumes are a major cause of pollution throughout the developed world, and are a particular problem in large towns and cities. In a small country like the UK, cities are close enough together to cause high levels of traffic fume pollution in the air over large areas of the land. Consequently, health problems are created such as asthma, which has rapidly increased as the number of cars on the road has risen. An additional problem in urban areas is congestion, which wastes time and adds to costs. The average speed of traffic in central London is now only 12 miles per hour, the same as it was in Victorian times. A ban on cars in the centre of large towns and cities would therefore seem sensible as it would cut pollution thereby improving health. It would also reduce congestion, allowing buses, emergency vehicles and delivery trucks to be more efficient.

On the other hand, it could be argued that such a ban would create other problems. Public transport in this country is expensive and sometimes unreliable. Would there be enough trains and buses to cope with the numbers needing them? Furthermore, there is also the issue of personal freedom. Is it right to prevent people from choosing the mode of transport they prefer? Many people feel safer in their cars when travelling at night than they do on a bus or a train.

While there is clearly an urgent need to cut pollution, this could be achieved by developing cleaner fuels and electrically powered cars, and encouraging people to use public transport where possible, rather than forcing them to do so.

Text level

Title
A question summarising the issue being discussed. Key words: *ban, cars, towns, cities.*

Introduction
First paragraph
States scientific facts that have given rise to the question in the title.

Argument
Paragraph 2
For a ban. 1st sentence gives facts which underpin all arguments in favour of a ban. 2nd sentence makes the general argument more specific (worse in UK). 3rd sentence introduces a new argument (*health*). 4th and 5th sentences add another argument with supporting evidence. 6th and 7th sentences summarise why a ban would be effective.

Paragraph 3
Against a ban. 1st sentence contests all arguments in Paragraph 2 with a contradictory assertion. 2nd sentence makes a claim that is specific to the UK. 3rd sentence elaborates on this. 4th sentence introduces a new argument. 5th sentence elaborates on this by citing an example.

Conclusion
Final paragraph
Sentence acknowledges the facts stated in the opening sentence of the introduction, and suggests alternative solutions to the problem.

Sentence / word level

Has the time come to ban cars from the centre of towns and cities?

Third person — Language of debate

Global warming caused by pollution has begun to affect us directly, with climate change starting to affect British weather. Some people believe the time has come for drastic action to reduce pollution caused by heavy traffic.

Present tense generally used

Language of debate: strong assertion — Technical language

There is no doubt that traffic fumes are a major cause of pollution throughout the developed world, and are a particular problem in large towns and cities. In a small country like the UK, cities are close enough together to cause high levels of traffic fume pollution in the air over large areas of the land. Consequently, health problems are created such as asthma, which has rapidly increased as the number of cars on the road has risen. An additional problem in urban areas is congestion, which wastes time and adds to costs. The average speed of traffic in central London is now only 12 miles per hour, the same as it was in Victorian times. A ban on cars in the centre of large towns and cities would therefore seem sensible as it would cut pollution thereby improving health. It would also reduce congestion, allowing buses, emergency vehicles and delivery trucks to be more efficient.

Consecutive suggests causal link

Consecutive

Statistics to reinforce

Conditional form suggests hypothesis

Consecutive phrase — Formal language of debate

On the other hand, it could be argued that such a ban would create other problems. Public transport in this country is expensive and sometimes unreliable. Would there be enough trains and buses to cope with the numbers needing them? Furthermore, there is also the issue of personal freedom. Is it right to prevent people from choosing the mode of transport they prefer? Many people feel safer in their cars when travelling at night than they do on a bus or a train.

Use of questions to provoke debate

Consecutive

Concessive

While there is clearly an urgent need to cut pollution, this could be achieved by developing cleaner fuels and electrically powered cars, and encouraging people to use public transport where possible, rather than forcing them to do so.

Complex sentence

Passive voice

Conditional form suggests hypothesis

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RESOURCES

Should dogs be banned from parks?

There are thousands of pet dogs in Britain today, and clearing up after them costs local councils money. This fact, and some well-publicised attacks by dogs on children, have led to calls for dogs to be banned from parks.

Everyone at some time or other has experienced the unpleasantness of finding dog mess on their shoes. Yet it could be argued dog mess is not simply annoying: direct contact with it can also lead to an eye disease (toxocariasis) resulting in blindness.

However, dog lovers point out that this mess is biodegradable, whereas the mess and rubbish left behind by humans in parks and on the streets is not. Cans, plastic bottles and polystyrene packaging cost enormous sums of money to dispose of, and will pollute the planet for thousands of years. Toxocariasis is an extremely rare disease which can be avoided by following basic hygiene rules. Most dog owners clear up after their pets if bins are provided.

Critics of dogs often claim that they are unpredictable and dangerous, and therefore should not be allowed in parks because of the risks to children.

On the contrary, most dogs are friendly and sociable, particularly those whose owners take them out regularly. Attacks by dogs usually only arise when a dog is defending its territory. For example, in one serious incident it emerged that the injured boy had climbed into the pub yard which the dog was guarding.

Although dogs can sometimes be a nuisance and, very rarely, dangerous, they do less damage to our environment than lazy people who drop litter. Walking a dog is a cheap and easy way for many people to stay fit. Moreover, Parks Police admit that dog walkers, by being out at all hours and by often not sticking to the main paths, perform a valuable service in deterring would-be criminals from using our parks.

Text level

Title	A question summarising the issue being discussed. Key words: *dogs, banned, parks.*
Introduction	First paragraph Each sentence gives a rationale in favour of a ban.
Argument	Paragraph 2 For a ban. 1st sentence appeals to common experience to argue dogs are messy. 2nd sentence elaborates, with scientific evidence that dogs are a threat to health. Paragraph 3 Against a ban. 1st sentence contradicts the 1st argument (dogs are messy), with a counter-claim (people are messier). 2nd sentence elaborates with supporting evidence. 3rd sentence contradicts the 2nd argument (threat to health). 4th sentence offers a solution to both arguments 1 and 2. Paragraph 4 For a ban. Sentence introduces a new argument (dogs are dangerous). Paragraph 5 Against a ban. 1st sentence contradicts the assumption in Paragraph 4. 2nd sentence offers evidence based on scientific theory. 3rd sentence elaborates with a specific example.
Conclusion	Final paragraph 1st sentence summarises the arguments in Paragraph 3. 2nd sentence adds an additional reason against a ban, also related to health. 3rd sentence gives as a clinching argument the claim that, far from making parks dangerous for children, dogs can actually make them safer.

Sentence / word level

Should dogs be banned from parks?

Present tense generally used

There are thousands of pet dogs in Britain today, and clearing up after them costs local councils money. This fact, and some well-publicised attacks by dogs on children, have led to calls for dogs to be banned from parks.

Formal language

Conditional distances writer from argument

Everyone at some time or other has experienced the unpleasantness of finding dog mess on their shoes. Yet it could be argued dog mess is not simply annoying: direct contact with it can also lead to an eye disease (toxocariasis) resulting in blindness.

Impersonal language

Technical term

Connective implying contradiction

However, dog lovers point out that this mess is biodegradable, whereas the mess and rubbish left behind by humans in parks and on the streets is not. Cans, plastic bottles and polystyrene packaging cost enormous sums of money to dispose of, and will pollute the planet for thousands of years. Toxocariasis is an extremely rare disease which can be avoided by following basic hygiene rules. Most dog owners clear up after their pets if bins are provided.

Passive voice used: identity of agent irrelevant

Formal language of debate

Critics of dogs often claim that they are unpredictable and dangerous, and therefore should not be allowed in parks because of the risks to children.

Complex sentence

Connective phrase

On the contrary, most dogs are friendly and sociable, particularly those whose owners take them out regularly. Attacks by dogs usually only arise when a dog is defending its territory. For example, in one serious incident it emerged that the injured boy had climbed into the pub yard which the dog was guarding.

Formal/impersonal language

Connectives

Although dogs can sometimes be a nuisance and, very rarely, dangerous, they do less damage to our environment than lazy people who drop litter. Walking a dog is a cheap and easy way for many people to stay fit. Moreover, Parks Police admit that dog walkers, by being out at all hours and by often not sticking to the main paths, perform a valuable service in deterring would-be criminals from using our parks.

Complex sentence

Formal language

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RESOURCES

Do circuses still need animal acts?

For over a century, touring circuses have provided family entertainment with a mixture of human and animal acts. As more information about animal behaviour becomes available, the question arises of whether it is any longer acceptable for animals to be kept for performing.

Supporters argue that circuses are part of our tradition, and that many families visit a circus who might not go to other sorts of live entertainment. But traditions can and do change with time, and a circus without animal acts still provides plenty of variety, with clowns, trapeze and high wire acts, jugglers and acrobats.

It is claimed that circuses are educational, as they give many people the chance to see wild animals such as lions and elephants at close quarters. However, it could be argued that zoos and safari parks offer this opportunity more successfully, since they contain a far wider range of creatures living in a more natural habitat. They also usually provide additional information in the form of leaflets, signs and captions, and have staff available to answer questions.

Those in favour of animals in circuses say that the animals enjoy performing and are trained using rewards and tit-bits, so no cruelty is involved. Nevertheless, opponents point out that animals do not perform in their natural environments, and therefore it is not right to coerce them into doing this merely for the entertainment of humans. They also criticise the cramped living conditions in which circus animals are forced to spend most of their time.

Through watching informative programmes on television, more people have a growing understanding of the needs of wild animals, such as plenty of space to roam and the freedom to live with their own kind. In the 21st century, it seems unnecessary and even cruel to confine wild animals and train them to do tricks for the public's amusement.

Text level

Title
A question summarising the issue being discussed. Key words: *still, need, animal.*

Introduction
First paragraph
Explains existing situation and restates the question.

Argument
Paragraph 2
For: 1st sentence gives two reasons why the situation should remain the same. Against: 2nd sentence counters these two points and elaborates on the idea of live entertainment.

Paragraph 3
For: 1st sentence proposes a new argument (educational). Against: 2nd sentence counters this with supporting evidence. 3rd sentence elaborates on this with further detail.

Paragraph 4
For: 1st sentence proposes a new argument (animals don't suffer). Against: 2nd sentence contradicts this proposition with evidence. 3rd sentence adds additional evidence of suffering.

Conclusion
Final paragraph
1st sentence refers to the change in understanding implied in the introduction. 2nd sentence sums up the arguments against.

Sentence / word level

Do circuses still need animal acts?

Past tense used here to give relevant information

Third person

For over a century, touring circuses have provided family entertainment with a mixture of human and animal acts. As more information about animal behaviour becomes available, the question arises of whether it is any longer acceptable for animals to be kept for performing.

Present tense generally used

Formal language

Conditional form suggests hypothesis

Supporters argue that circuses are part of our tradition, and that many families visit a circus who might not go to other sorts of live entertainment. But traditions can and do change with time, and a circus without animal acts still provides plenty of variety, with clowns, trapeze and high wire acts, jugglers and acrobats.

Language of debate

Present tense generally used

It is claimed that circuses are educational, as they give many people the chance to see wild animals such as lions and elephants at close quarters. However, it could be argued that zoos and safari parks offer this opportunity more successfully, since they contain a far wider range of creatures living in a more natural habitat. They also usually provide additional information in the form of leaflets, signs and captions, and have staff available to answer questions.

Conditional form suggests hypothesis

Connectives showing logical relationship

Language of debate

Those in favour of animals in circuses say that the animals enjoy performing and are trained using rewards and tit-bits, so no cruelty is involved. Nevertheless, opponents point out that animals do not perform in their natural environments, and therefore it is not right to coerce them into doing this merely for the entertainment of humans. They also criticise the cramped living conditions in which circus animals are forced to spend most of their time.

Connectives showing logical relationships between ideas

Passive

Formal language

Through watching informative programmes on television, more people have a growing understanding of the needs of wild animals, such as plenty of space to roam and the freedom to live with their own kind. In the 21st century, it seems unnecessary and even cruel to confine wild animals and train them to do tricks for the public's amusement.

Formal language

RESOURCES
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Detailed lesson plans for Days 3 and 4:

Day 3: shared reading and analysis

Day 4: shared writing (applying the learning from Day 3)

Context

On Day 1 the teacher and children did some activities from Unit 51 in *Grammar for Writing* on conditionals. Then they read Sample Text A, and briefly discussed the issues presented before going on to analyse and annotate for organisational features in order to create the skeleton-frame of the discussion text type. They repeated the process independently using Sample Text B and other classroom texts. On Day 2, they used the skeleton-frame and facts and arguments they had been discussing in history to plan a discussion text on the Second World War.

Day 3 – Shared reading and analysis

1. Tell the children that in order to write a really effective discussion, they need to be clear about both the organisation of this text type, which they worked on earlier in the week, and its language features. This might include the tense and person the text is written in, the kinds of sentences used, the punctuation and particular sorts of vocabulary chosen to match the text-type and to engage and stimulate the reader.
2. Explain that the purpose of today's session will be to analyse Text A, investigating its language features and creating a checklist of the features they can use for their own writing.
3. Re-read Text A (enlarged/OHT) briskly to orientate the children.
4. Referring to the title, model for the children how to annotate a text by underlining 'be banned' and annotating it as the passive voice. Remind them of the reasons for using the passive.
5. Analyse and annotate the first paragraph with the children. Begin to create the checklist of features as you go, on a flip chart.
6. For paragraph 2, ask the children to work in pairs for a few minutes, noting features which seem distinctive to this text type on their white boards. Then ask them to join with another pair, compare their lists, discuss them and agree on a final list of three or four features between them. Take feedback from the groups, annotate Text A and continue to add to the class checklist.
7. Repeat with paragraphs 3 and 4, noting the features of a conclusion.
8. Tell the children to use the checklist they have just created for Text A as a reference point and prompt to annotate Text B in pairs and write two checklists: one of any language features in B which were also in A, and one of any new features in B only. Make it clear that in the plenary, you will be adding what they've discovered to the class checklist.

Plenary

Take feedback from each group, asking first for one or two examples of language features in Text B which were also found in Text A. Annotate Text B as you go. Were there any features which occurred in the same paragraph in each text? Why might that be? Were there any additional features in B, that were not in A (e.g. *questions to provoke debate*)? If so, could they think of a way that feature could have been used in Text A? Take suggestions and encourage children to comment on the effectiveness of this. Conclude by telling children that tomorrow they will be thinking of how they can use the checklist of language features in their own writing of a discussion.

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Day 4 – Application in shared writing

1. Tell the children that the objective of today's session is to write a discussion text, based on the plan they made on Tuesday, on the Second World War. Re-read Texts A and B briskly to remind them of the text type they will be producing. Refer to the checklist made yesterday and tell them you will be using this as a prompt.
2. Display the notes made in the discussion skeleton-frame on Tuesday. Give the children some time in small groups to discuss the issue and ask if anyone has thought of any additional arguments or has located any useful facts or figures to support the argument which are not on the plan. Add these on.
3. Begin with the title. Remind the children of what they noticed about the titles when analysing Texts A and B (*e.g. use of key words and question format*). Ask them in pairs to think of a suitable title for this piece. Take ideas, rephrase if necessary and scribe.
4. Move on to the introductory paragraph. Recap on the features identified in Texts A and B, pointing out that these introductions are usually only one or two sentences long. Write part of the sentence yourself, then ask the children to complete in pairs on their white boards. Take some of their ideas and scribe. Demonstrate using the checklists (for content and for language features) as reference points.
5. Explain that paragraph 2, as in Texts A and B, will contain all the arguments and evidence supporting one point of view on the issue. Ask the children to discuss, in pairs, which point of view should come first and why. Take suggestions and encourage children to respond to each other's opinions. Agree the broad content of the paragraph, and then tell the children in which order the points in the skeleton should go, i.e. which is the best point to start with. Give reasons for your choices.
6. Follow the same pattern for the points in paragraphs 2 and 3, remembering to re-read and emphasising the need for the ideas to flow logically.
7. Re-read what you have composed so far. Ask the children to consider whether it could be improved by using any of the features on the checklist. Re-draft as necessary.
8. Explain to the children that in pairs, during independent time, they are going to write paragraph 3 which will include all the opposing arguments, and the concluding paragraph. Remind them to refer to both checklists, and to discuss each sentence aloud with their partner.
9. Tell them that in the plenary you will be taking a couple of points from the skeleton and asking them how they expressed one of these points effectively in their writing.

Plenary

Select one of the points from the skeleton, which the children have been including in paragraph 3, and ask for volunteers to read aloud the sentence or sentences which relate to that point. Ask the other children to listen carefuliy and identify which features have been used and to suggest why they think the writers chose to use it. Encourage them to comment on their own and each other's sentences, particularly in relation to the effectiveness of using particular features (e.g. the use of certain connectives implying contradiction or reinforcement) and vocabulary choices.

Transcripts of lessons for Days 3 and 4

(taught by Year 6 teacher, Bobbie. Children's responses and contributions omitted)

Day 3 - Shared reading and analysis

Note: the texts for the shared and independent reading are on pages 34 - 41.

You remember that I told you on Monday when we started this work on discussion texts that the aim is for you to be able to write your own argument or discussion really effectively? Well, in order to do that, you have to be clear not just about how that type of text is organised, but also you have to know about the language features of discussion texts. What I mean by that is, the kinds of words you use, the way you construct your sentences. Can anyone suggest what else we mean by language features? ..... Yes, right, punctuation. We might use particular forms of punctuation, like you often use bullet points when you write instructions ..... Yes, definitely, the tense it's written in, good. So, our objective today is to look carefully at the discussion text we read and discussed on Monday, 'Should mobile phones be banned in schools?', investigate its language features together, and make a list of them on the flip chart. Then, when you come to write your own discussion later, you'll all be able to use the checklist to remind yourselves ..... That's right, we did the same thing when we were writing playscripts, well remembered. And it did help, didn't it? [Switched on OHP - enlarged version of 'Should mobile phones be banned?' and read through it]

I know we all have lots to say about this issue and different points of view came up in our discussion. Now we are going to look more closely at how the argument has been constructed. If we look first at the title, I'm going to show you a language feature in that title, and it's not a very common one, [underlined 'be banned'] can anyone tell me what it is? ..... Nearly right, it's called the passive voice [annotated 'passive voice' on OHT] and who can remember why it might be used? ..... Yes, when you want your writing to sound more formal. Can you remember any other formal writing we did? ..... Yes, when we wrote those letters of complaint to the council ..... and the certificates too, that's right. Now if you look at this title you'll see it doesn't tell us who would be doing the banning, and that's what happens if you use the passive voice, it lets you 'hide' who's doing it, maybe because it doesn't matter or because you don't want to draw attention to them. So I'm going to start off our checklist of key language features with 'passive voice' [wrote this on flip chart headed 'Key Language Features of Discussion Texts'].

Now let's look at the first paragraph, the introduction, all together ..... Good, you've spotted another use of the passive voice [underlined and annotated 'it is estimated'] ..... the words the writer chooses. Yes, 'explosion' has greater impact on the reader than a phrase such as 'sharp increase' - Why? ..... And tell us why you picked 'Considerable debate' ..... Yes it does sound very formal again, doesn't it? It definitely lets us know there's a debate happening, there are two different viewpoints on this issue [underlined and annotated 'considerable debate' and added 'formal language of debate' to checklist]. Is there any evidence, any hard facts here? ..... Well done, those statistics there [underlined and annotated '70% of young people'] make it sound more convincing, you're right [wrote 'evidence, e.g. statistics, to support a point of view' on checklist]. Now I want us to move on to paragraph 2. What do we know from our work on Monday is the content of paragraph 2? ..... Thank you, all the arguments against a ban, so there should be plenty of these features here we can spot. I'd like you to work with your partner, find and note down at least three language features in this paragraph ..... Yes, they might be ones we've found already or they might be new ones. You'll have three minutes for that, then I'm going to ask you as a pair to turn to another pair and compare your lists. I want you to discuss what you found and agree on one list between the four of you, OK? Five minutes for all of that, please ..... Well done, you've found that it's written in the present tense, [underlined 'is'] can anyone else see some other present tense verbs, please? ..... Yes, 'argue' ..... 'can'

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. . . . . 'are' . . . . . In fact all the verbs are in the present tense so I can underline and annotate them all, and also add 'present tense' to our checklist. What about other features? . . . . . Yes, excellent, you four have noticed some of the particular language that people tend to use in discussion writing [underlined and annotated 'pupils argue' and 'They cite'] - these sorts of phrases are typical of a discussion text where both sides of the argument are being put quite strongly. Again, it's quite formal language. Can you see any more examples of this sort of formal, debating style of language? . . . . . Very good, yes, 'No one can deny'. Can you explain to us, one of you four, why you picked out that phrase? . . . . . I do see what you mean, yes, what about the rest of you? . . . . . OK so I'm going to write that on our checklist as 'strong claim' or 'strong assertion'. Is there anything we've missed in either paragraph? Just check through them again . . . . . Good, there's a connective there, 'since', in that complex sentence which links together the two parts of the sentence.

If we start to look at paragraph 3, where we know all the opposing arguments are, we can see that it starts with another connective [underlined and annotated 'however']. Even if we didn't already know that the other side of the argument was going to be in this paragraph, that particular connective would tell us, wouldn't it? Can anyone explain that? . . . . . Good, yes, it's like a signal to the reader that someone is about to argue the opposite, to contest the viewpoint in paragraph 2. I'd like you now to read through paragraph 3 with your partner and list some of the language features on your white boards . . . . . You've said 'moreover' [underlined and annotated 'moreover'] so can another pair explain what kind of connective that is? Is it like 'however'? . . . . . What does anyone else think about what she just said? . . . . . So what do I need to write on our checklist? . . . . . You're both right, so I'm going to write this [wrote 'connective suggesting further evidence (moreover)' on flip chart] . . . . . These verbs, 'could' and 'would' - what form is that and when is it used? . . . . . Good, they're conditional verbs [underlined and annotated] and they suggest a possibility, don't they, rather than a certainty. What's the effect of using them here? Let's replace them with 'does' and 'w... [wrote on OHT] - what's the difference when we read it? Talk about that for a minute in your pairs, please . . . . . That's it, if you use the conditional form, 'could' and 'would' and 'might' and so on, it makes you sound more reasonable, as if you're making your arguments in a very measured way, not just flinging out a lot of wild claims that you can't prove. I'm going to write 'conditional form to suggest possibility/hypothesis' [wrote on checklist] because we've come across that word in our science work.

Let's do the concluding paragraph together quickly . . . . . Yes, we've got those on our checklist [underlined and annotated 'could', 'might' and 'until this is disproved']. That last one is a connective phrase isn't it, rather than a single connective word, that links the ideas in the two sentences together. [Wrote 'connective phrase linking ideas' on checklist.]

Listen carefully while I explain what I want you to do while I'm reading with a group. On your tables is a copy of the text you analysed on Monday, 'Has the time come to ban cars from the centre of towns and cities?' In pairs, read through the whole text again first. Then start to annotate it, like I did, beginning with the title, underlining the language features you notice and writing what they are in the margin. Use our checklist we've made today to help you find as many features as you can. If you find a feature in this text that is on our checklist, write it in one list. If you find a language feature that isn't already on our checklist, write it in a separate list, so you could end up with two lists. In our plenary, I want to add all the features you've found to our class checklist, and also I'll be asking some of you about the effects of some of these features.

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Plenary

Right, can your group start us off by telling us one or two features you discovered, that were also in this text? ..... [ticked off items on class checklist, underlined and annotated copy of Text B on OHT] ..... Thank you, next group, please .... [repeated for each group]. Has anyone noticed if there were any features which occurred in roughly the same place in each text? ..... Yes, like both titles being questions, but looking at the language features ..... So both paragraph 2s begin with a strong assertion, and there are several connectives in there, too. Why is that, do you think? ..... You think it's an effective way to start off a paragraph of arguments, then? I agree, it takes the reader straight to the point of view very forcefully, doesn't it?

My last question to you is, were there any features in your text that weren't in this one we did together? ..... Could that feature, asking the reader questions to make them think about the point being made, be used in this text? [pointed to Text A]. Have a quick go at changing this final sentence [pointed to Text A] in paragraph 3 into a question ..... Well done, 'Would children's education be affected by the distraction of phones ringing in class?' You might like to think about the effect of making this change. This checklist is going to be really helpful to us tomorrow when we start to write our own discussion text and you need to include the key language features.

Day 4 - Shared writing - apply

Our objective today is to write our own argument or discussion text, using all the things we've found out about how this kind of text is written. We're going to use the plan we made on Tuesday as a basis, and we've also got these two checklists we can refer to [pointed to lists and plan displayed] that will act as reminders.

Now for our discussion text, we're using information from our history topic last term, when we learnt a lot about what life was like during the Second World War. As I said to you on Tuesday, we're using that because it's something you know a lot about, especially the effect of the war on children, and many of you said that the drama we did about evacuation really made you understand what that experience might have been like for the children and their families. So here's our skeleton-frame, with all the points in favour of evacuation down one side, and the points against down the other, and some additional detail for some of those points, such as evidence to back up a claim being made. Has anyone thought of any more points since Tuesday that we could include, either for or against? ..... You've come up with an important fact that we forgot, that sadly, some children became orphans while they were evacuated because their dad was killed in the fighting and their mum died in the bombing - that is a really important piece of information. Well done. Now can you think of an argument to make, based on that fact? Talk to your partners for a moment and see what you can think of ..... OK, you've put that very well. From your discussion you would like to argue that because some children were orphaned, evacuation was a bad thing and it would have been better if they could have stayed with their mums even if that meant running the risk of dying in an air raid. Can someone put the opposing argument? ..... Good, yes, you've come up with a good reason, that they might have survived the bombing so it was better that they were living safely with someone they knew, if they were going to be orphaned anyway. I think if you want to include this point in your writing, you could argue it as a 'for' or an 'against', so I'm going to leave that to you to decide, and maybe later in the week we'll see who came up with the most convincing argument.

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Now we said our writing would be a discussion that might have appeared in a newspaper or magazine during the war, once evacuation had started and some people had started to question whether it was such a good idea. Let's start with thinking of a title – remember what we found out about the title: that it's often in the form of a question, and includes the key words. Turn to your partner and decide on a suitable title ..... I'm going to change what you said just a little bit to make it a bit shorter 'Will evacuation be good for our children?' 'Evacuation' is one of the 'shun' words we've looked at isn't it? Stephen can you think about the word ending please and spell 'evacuation' for me as I write ..... [Wrote 'Will evacuation be good for our children?'] How did you know it ended with '-tion' and not '-sion' or '-cian' Stephen? .....Well remembered, it comes from the verb 'evacuate' and it keeps the 't' when you change it to 'evacuation' .....Yes, quite right, Hasna, we found out that '-tion' is the most common 'shun' ending, didn't we?

Next, we need to write our introductory paragraph, so let's recap on what we know about that. It's quite brief, usually only one or two sentences long, and it needs to clarify the situation, saying a bit more about those key words in the title. I'm going to begin by writing the first sentence. [Wrote 'Since the start of the war, more than 250,000 children have been evacuated'.] I'd like you, in your pairs, to write the next sentence on your white boards which will finish off the introduction ..... I like the way you've managed to suggest the long-term effects of evacuation in your sentence, and it also uses one of the language features from the checklist. See if you can spot it as I'm writing. [Wrote 'Yet as the war continues into another year many of those have been removed from their new homes'.] .....Good, there's the passive voice there [pointed to 'have been removed'] setting a formal tone to the whole piece right at the start.

Let's move on to paragraph 2. As we know from the discussion texts we've read, this is often where we'll need to write all the arguments in support of one point of view. Here on our plan are the two different viewpoints: which shall we start with? Discuss it with your partner, and I want you to give me reasons why we should start with the point of view you choose .....Good, you've given me two reasons why we should start with the arguments against evacuation. Has anyone got two or more reasons why we should start with the points in favour? .....Anybody like to comment on either of those proposals? .....Right, I think that's a good point, to start with the points 'for' because that's what everyone thought to begin with, that it was a good idea to send the children to a safe place, and it was only as time went on that some of the points against evacuation began to be realised. So we could reflect that in the way we write this, beginning with this point on our plan, then moving to a sentence about this one because it follows logically, and finishing with a sentence about food shortages. Now what we need is an effective opening phrase for this sentence which is going to explain the idea of moving children away from the bombing. Talk to your partner and try to think of a strong phrase that we can use .....Yes, we could start off with that, but I think this pair's was better because it appeals to a common belief at the start of the war, that the bombing would kill everyone in the cities. [Wrote 'In 1939 everyone believed that'.] And I'm going to finish the sentence using the passive voice to get that feeling of formality [pointed to checklist, then wrote 'our cities would be destroyed and the'] and I want to write 'people killed'. Can anyone think of a more emphatic way of writing 'people killed' to make a greater impact on the reader? ..... 'population wiped out'. OK, that's probably not an exaggeration. [Wrote 'population wiped out'.] I'm going to make a link now with one of the less serious effects of the bombing which we've got on our plan. I'm starting with a connective phrase [wrote 'Even when it was realised that this wasn't happening, the effect of the nightly bombing raids on children'] and I'd like you to complete this sentence on your white boards, please. Don't forget to use the checklists to help you .....Good,

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you've brought in the formal language of debate with that phrase so I'm going to use it and add in what the others said about sleep being important for children's health. [Wrote 'convinced many people that children would be safer and healthier if they could leave the city and have a proper night's sleep'.] We want to bring in this point in favour of evacuation, [pointed to plan] that the food shortages were less severe in the country, so let's re-read what we've written so far, see how it sounds and then try to think of a way of linking in that next sentence ..... I agree, we need a connective that suggests further evidence. Can you see one on the checklist? Good, 'moreover' will fit well, so start your next sentence with 'moreover' ..... Well done, you've also used a more technical term: 'malnourished' which gives a greater sense of suffering than 'didn't have enough to eat' in this kind of writing, so we'll include that. [Wrote 'Moreover, many city children were malnourished and food shortages were less of a problem in the country'.] Just re-read what we've done so far today, and tell me if you think we could improve it by using any more features from the checklist .....

Listen carefully to what I want you to do next. In pairs, you're going to write paragraph 3, which will include all the opposing arguments, and then the concluding paragraph. Use the checklists to help you, keep re-reading what you've written and discuss each sentence before you write it. In the plenary, I'll be picking out some of the points against evacuation that we put in our skeleton-frame and asking you how you expressed that argument.

Plenary

Right, let's take this point from the plan, that evacuation was a bad idea because some children lived with much wealthier people while they were evacuated and that made it hard for them and their families when they went back home. I'm going to ask for volunteers to read out how they wrote that into their argument, and I'd like the rest of you to listen carefully and see if you can identify the features they've used and how they affect the argument ..... Thank you. So who spotted one of the features on our checklist that the boys used there? ..... You've said the conditional verbs. Can you tell us why you think they thought that would be effective? ..... Boys, do you want to come back on that one? Yes, tell her your reasons ..... Would any pair like to read their version of that argument? Tomorrow we'll have a chance to look at this again to see if we can improve on what we've done together. Any different features used there? ..... Good. I agree. The sentence 'Parents haunted by the image of children scarred physically and mentally by the nightly bombings, have no alternative but to send them away to safety' is much more effective. Why? Tomorrow we'll have a chance to look at this again to see if we can improve on what we've done together.

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